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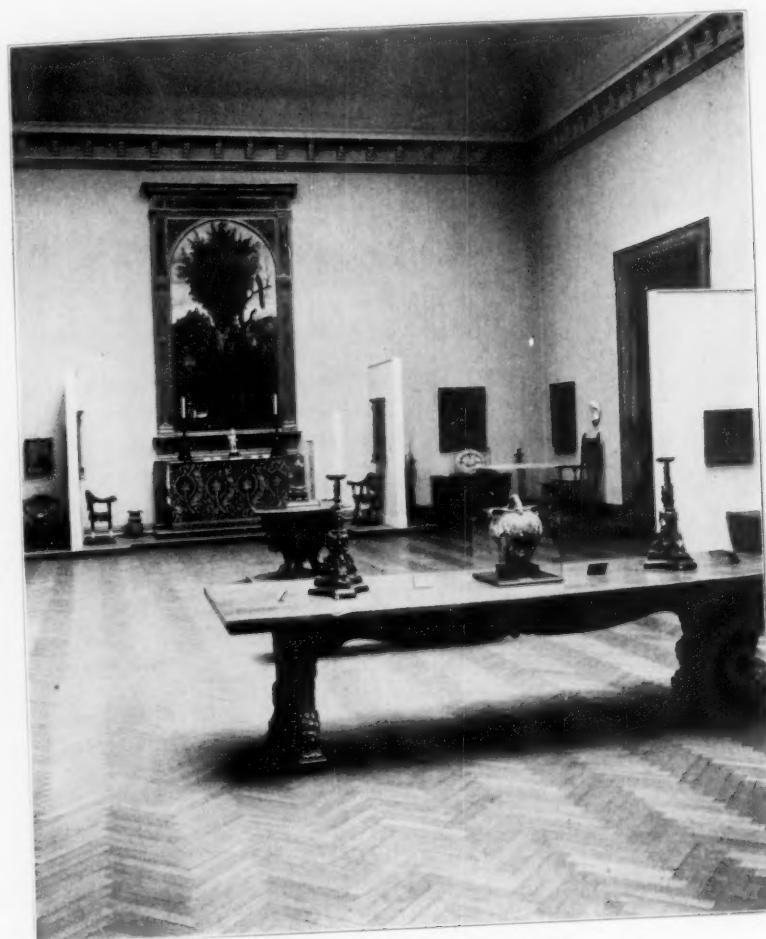
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XVIII

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NUMBER 6



LOAN EXHIBITION OF THE ARTS  
OF THE ITALIAN RENAISSANCE  
DETAIL OF GALLERY D6

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVIII, NUMBER 6

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DRAWINGS ON EXHIBITION

AFTER the close of the Fuller Centennial Exhibition a group of drawings from the Museum collection was placed on view in Gallery 25. These include a number of Italian drawings of the sixteenth, seventeenth, and eighteenth centuries and with them certain works by northern masters of that time.

AN EXHIBITION OF CHINESE FANS

THE Chinese paintings, fans, and album leaves of the Sung period, which were left undisturbed for another month in Room H 11 after the exhibition of Chinese paintings closed, have now made room for an exhibition of Chinese fans painted on gold ground during the Ming period. They are mostly ink sketches of landscapes, composed with great skill on the fan-shaped gold paper by famous masters of the fifteenth and sixteenth centuries, but some fans are decorated by great calligraphers;

the letters of their beautifully written poems form delightful designs which even to our untrained western eye are as pleasing as the drawings after nature.

JAPANESE SWORDS

**I**N the Hall of Japanese Armor (Gallery H6) has been placed a special summer exhibition of Japanese swords and sword blades lent by members of the Armor and Arms Club. Case O.42 contains mounted swords and daggers; Case O.41, sword and dagger blades and matched pairs of mounted swords; and part of case O.43, short swords.

No attempt has been made to illustrate all the forms of the great Japanese weapon, but the seven most important sizes and styles are represented. Among the mounted swords are specimens embellished by some of the greatest masters of Japan, as Iwamoto Konkwan and Gotō Ichijō. The blades also include specimens attributed to great makers: Masamuné, Muramasa, Sadamuné, and others. The specimens date from the thirteenth to the nineteenth century.

THE ITALIAN RENAISSANCE EXHIBITION

THE Loan Exhibition of the Arts of the Italian Renaissance will continue throughout the summer to afford the visitor to New York a very unusual opportunity of becoming acquainted with one of the great periods of art. Outside of the great national collections of Europe and the churches of Italy, nothing of the same quality is available to the student, and even there much time and effort would be necessary to see its equivalent. Moreover, isolated objects, no matter how fine, have never the same educational value toward the appreciation of a single period as an assemblage of various works of art, giving, as it were, a cross-section of the entire artistic activity of that age.

The large size of the gallery in which the exhibition is held has also made it possible to show under much more favorable conditions the two great altarpieces already in the Museum's collection,

## A NOTABLE GIFT OF AMERICAN DECORATIVE ART

THE recent gift to the Museum from Mr. and Mrs. William A. Moore forms an illuminating, though abridged, commentary upon a New York family through the seventeenth, eighteenth, and early nineteenth centuries.

Matthew Clarkson, the first representative of the family in America, was appointed Secretary of the Province of New York under William and Mary. Although

century. Engraved with the initials of members of the van Schaick family, it is typical of the finest silversmith's work of the seventeenth century in America. The body of the bowl, slightly lobed, is subdivided into decorative units which include an adapted fleur-de-lis at the base of each. The handles, cast and chased, are of typical mermaid form and the curves are beautifully designed. This piece probably came early into the Clarkson family through the marriage of Matthew Clarkson and Catharina van Schaick.



TWO-HANDED BOWL, SILVER  
AMERICAN, XVII CENTURY

he had spent four years previously in the colonies, it was on the first of December, 1690, that he left England to take up his new office. In 1692 he married Catharina, daughter of the Hon. Gozen Gerritse van Schaick of Albany, and from them was descended the long line of New York citizens whose possessions constitute the interesting and varied gift of Mr. and Mrs. Moore.

All the objects in this gift, aside from two portraits and four miniatures, are articles of decorative or utilitarian art, typical of their time and suggestive of the taste of their possessors. All of the most interesting items of the collection, both European and American, have been placed temporarily on exhibition in the basement of Wing H.

Perhaps the most important group in the gift is that of silver of the seventeenth, eighteenth, and early nineteenth centuries. Of this, no single article surpasses in beauty or rarity the superb two-handled bowl dating from the last quarter of the seventeenth

The maker of this bowl has not yet been identified. The maker's mark contains the initials I. K. There are two known marks containing these initials, one of a Boston and one of a supposedly New York maker. The provenance of the piece would point more directly to the New York maker, whose name, however, is not known. The mark exists on a tankard in private ownership on which are engraved the date and initials I.P.M. This date would be quite a possible 1692 one for the maker of our bowl. Further search will, no doubt, reveal more of the maker, for it seems strange that a silversmith who made so important a piece should be so little known.

Also of the late seventeenth century is the unusual snuffer-stand, engraved, under the base, with the letters J.S.E., initials of members of the Schuyler family. Of curious design, suggesting its possible adaptation from a candlestick, this piece is highly decorated with nailing and acanthus leaves, chased and repoussé, and with small

figure panels of legendary or decorative significance. The maker's mark, C K in a rectangle, is clearly stamped on the base. This snuffer-stand is mystifying. The maker's mark is that of Cornelius Kierstede (1674-1753), the New York maker; but the character of the workmanship is not wholly consistent with known specimens of his work. One possibility is that the body of the piece is European (Dutch) and was al-

beth French, who in 1749 married David Clarkson, Jr.; and a very simple low bowl, with delicately moulded edge, called in the inventories a pudding dish. Of this period, too, are a number of spoons, the earliest being the large serving spoon by William Grigg (f. 1765, w. 1779).

The small mug by George Fielding is a good example of the simpler New York work of the early eighteenth century.

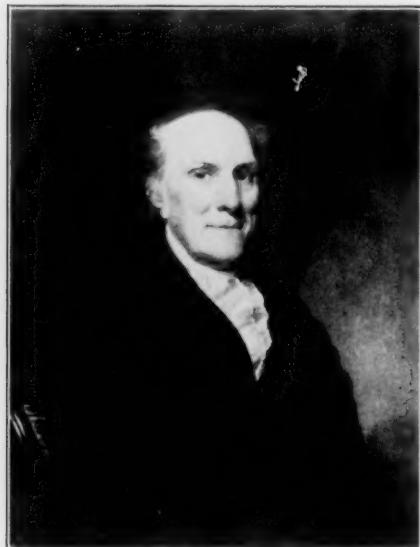
A salt-spoon of the third quarter of the century bears the initials of David Clarkson, Jr., and the maker's mark T & H, while a single teaspoon, probably made by Samuel Tingley (working 1767) is engraved with the initials of Jacobus and Eva Philips van Cortlandt.

A creamer of the late eighteenth century, made by William Gilbert (New York, working 1783), and a matching sugar urn are engraved with the letters AVCE, initials of members of the van Cortlandt family. A number of teaspoons, tablespoons, two salt-spoons, and a ladle by Daniel van Voorhis date from the last decade of the eighteenth century.

Three interesting pieces of jewelry are two mourning rings and a gold-mounted seal. The latter, of carnelian set in gold, is cut with the initials of Peter, or Pierre, Vallete, whom married Mary Jay in 1723. The mourning rings, one of black enamel and gold, the other of gold, chased, record the deaths of Ann Minot in 1750 and of Mary Vallete in 1762. One of these bears a maker's mark, E. H.

Of the furniture, the earliest piece, an armchair in maple, dates from about 1710. It has been re-upholstered, following as nearly as possible indications of the original covering. A wing-chair of about 1780, a handsome sideboard, knife boxes, and an oval Pembroke table of mahogany, inlaid, show strong Sheraton influence, while two armchairs, a side-chair, and a Pembroke table represent the reeded Sheraton type from the workshop of Duncan Phyfe.

Two paintings, one of General Matthew Clarkson and the other of his daughter, Sarah Cornell Clarkson (later Mrs. Richmond), are typical examples of early nineteenth-century portraiture. According to



GENERAL MATTHEW CLARKSON  
BY WALDO AND JEWETT

tered by Kierstede, who added the square upper portion and the handle with the beaded rat-tail. If, upon further study, the whole piece turns out to be by Kierstede, this snuffer-stand will certainly rank as one of the most magnificently wrought pieces of early American silver. It bears no suggestions of European hall-marks.

The first three quarters of the eighteenth century are represented by a flat-topped tankard without maker's mark, but engraved with the initials of Augustus van Cortlandt (1728-1823); an oval box with repoussé decoration, bearing the Amsterdam marks of about 1718 and the engraved initials of Jacobus van Cortlandt; a beautifully engraved patch box, oval in form, bearing on the bottom the initials of Eliza-

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an inscription on the back, the portrait of General Clarkson was painted by Waldo and Jewett in June, 1823, when the sitter was sixty-four years old. After the Revolution, in which he had seen distinguished service, Clarkson retired from the regular army with the commission of Lieutenant-Colonel. In 1786 he was made Brigadier-General, and in 1798, Major-General of the Militia of the Southern District of New York. In 1804 he became president of the Bank of New York, which position he

early eighteenth century, while a patchwork quilt of calico and an Indian shawl of excellent design represent two widely divergent textile accomplishments of the nineteenth century.

A salt glaze plate of the third quarter of the eighteenth century, English table glass of the end of that century, three French porcelain vases of the early nineteenth century, brasses, pewter plates, and bone-handled forks complete the list.

This brief summary gives little sugges-



SIDEBOARD, AMERICAN  
LATE XVIII CENTURY

retained until a few days before his death twenty-one years later.

Four unsigned miniatures are included in the list of gifts. The first, in oils on wood, is a portrait of David Clarkson (1795-1867). Three others on ivory are respectively of Augustus Vallete van Horne (1765-1853), Levinus Clarkson (1765-1845), and Elizabeth van Horne Clarkson (1771-1852).

Two charming fans of about 1800 are such as were most popular with the costumes of the period. One, with finely carved ivory sticks, is Chinese of the type made for European use, the carved sticks opened comprising the monogram of Elizabeth van Horne Clarkson; the other, ornamented with spangles, is French in origin.

Of the textiles, the fine linen sheet, spun and woven by Judith Jay, dates from the

tion of the record which the objects in the gift present of the tastes of one well-to-do family in three centuries. The majority of the pieces are of American make, although occasional things of European or Oriental provenance take their proper place as valued possessions brought from abroad and treasured as rarities. All of these, too, are possessions which have come down to one representative of the family and are only an indication of the considerable quantity of artistic possessions which were acquired from generation to generation by people of means in New York.

Such a gift as this of Mr. and Mrs. Moore is of particular importance, in that each piece is definitely pedigreed, its original owner known, and close dating is possible. It will form a most valued addition to the collections in the new

Wing of Early American Art as a record of the taste of an eminent New York family with its many collateral branches.

C. O. C.

### A GIFT OF MODERN CERAMICS

ONE is sometimes discouraged in studying the development of the ceramic arts during the nineteenth century because after the first few years of pleasing achievement they sink so hopelessly into mediocrity

land, an American who, while engaged in exporting English soft-paste porcelains to the United States, had conceived the idea of substituting for these the French hard-paste porcelain. For this purpose he had gone to Limoges in 1837, where at first he conducted an atelier for decorating the native porcelain but after some years established his own manufactory, an enterprise which was continued by his sons and grandson. The Art Director at the Haviland factory from 1872 to 1880 was



VASES BY EDOUARD DAMMOUSE

and ineffectiveness. In general, the large factories, in seeking technical perfection, quite forgot those primary considerations of adapting the ornament to the form and of suiting the whole design to the material and its use. As a result, the shapes were often heavy and pretentious, their decoration profuse, meaningless, and uninspired. Even the productions of Sèvres, which as a state-subsidiated manufactory had greater prestige and more ample resources than other factories, were distinguished for technical rather than for artistic excellence.

At last, however, in the 'seventies and 'eighties, certain artist-craftsmen of vision and originality strove to raise ceramic art in France from this slough of poor design and ill-chosen ornament. The outstanding personalities were Deck, Damouse, Chaplet, Carriès, Delaherche, whose influence stimulated to finer achievement several of the manufacturers of ceramics. Notable among the latter was David Havi-

the celebrated etcher Bracquemond and the technical expert from 1874 to about 1886 was Ernest Chaplet, whose work and whose researches in ceramic technique rank him as one of the greatest and most influential potters of his day.

From George Haviland, grandson of the founder and the present head of the Haviland firm, the Museum has recently received a collection of twenty-two pieces produced at this manufactory during the second half of the nineteenth century, and representing the work of some of the most famous ceramic artists of that period. These pieces naturally find their place in Gallery H 22 with the exhibition of modern decorative arts. However, the little group of "moderns" has increased so rapidly that at present there is, unfortunately, only room to show nine pieces from Mr. Haviland's generous gift; the rest will be exhibited when opportunity offers.

Of the nine now on view in H 22, a vase

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and a jardinière with copper red glazes were made by Chaplet between 1870 and 1886 and illustrate the efforts of French potters of the period to imitate the deep red monochrome and flambé glazes of the Chinese, an undertaking in which Chaplet's knowledge and persistence made him peculiarly successful. Inspired by Oriental models, these pieces nevertheless have a distinction and a quality of their own which make them not copies but original achievements. By their shapes, this jardinière and the two tall vases with similar glaze flanking it on either side (lent by Mr. and Mrs. Robert W. de Forest) proclaim themselves Occidental, while to the argument of form is added that of decorative motive in the case of the new Haviland vase. Here a rose spray in relief is definitely European in feeling, the strong outlines emerging boldly in white ridges from the red ground.

Edouard Dammouse, working with the technical coöperation of Chaplet, produced a pair of interesting vases with pale green glaze against which the design is set in white, leaf green, cobalt, coral, and turquoise. As the colors are outlined with gilding and the glaze is thick and unctuous, the general effect suggests enamel on metal. Two jugs and a large vase exhi-

bited in the same case are typical of a group of hard brown stoneware produced under Chaplet's supervision between 1882 and 1886 with decoration designed by other artists. To apply patterns in china clay which will retain their fresh colors after firing demands great technical skill. The results are very pleasing, the shapes and the character of the decoration harmonizing well with the rugged quality of the stoneware.

The two porcelain plates, part of a series, with a design of galloping horses represent one of Bracquemond's contributions to the Haviland repertoire. In this ware Bracquemond etched metal plates, permitting the acid to bite deeply. From these plates relief casts were made, and these in turn were used for impressing the design upon the porcelain plates. The channels of the design were then filled with color or the design was gilded, both processes illustrated by the examples on exhibition.

The Haviland gift is a valuable acquisition, not only for its intrinsic interest but also because it forms a splendid introduction to the study of the more modern developments in pottery and porcelain as represented by the work of Delaherche, Méthey, Dalpayrat, Lenoble, and Deceur, with which it is now shown. C. L. A.



PLATE DESIGNED BY BRACQUEMOND

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## A PICTURE OF SAINT URSULA

THE accompanying reproduction of the lately bought picture of Saint Ursula<sup>1</sup> gives but a faint idea of the charm and gaiety of the original. Its great beauty is in its bouquet-like color. The saint's robe is rosy lavender faintly patterned in gold, and her mantle is ultramarine and gold brocade lined with light green. The attendant maidens are dressed in light colors—faint olive, dusty pink, gray buff, all diapered with delicate ornament. The jewelry, such as the crown of the saint, her brooch, and the beads and buttons on all the costumes, is built out in gilded relief and the background is pure vermillion. The splendid effect of the panel must have been not unusual in northern Gothic painting, judging from the miniatures and vestiges of decoration and also from restored monuments like the *Sainte Chapelle* in Paris, but elsewhere its like is rarely found. In his delight in clear ornament the artist has not wished to disarrange the pattern of the draperies by folds nor has he dimmed the colors by shadows. Only the flesh is modeled; all else is perfectly flat, as though pieces of damask and silk had been cut into the shapes of the composition and fixed on the panel in a kind of appliquéd work. The technical ideal is somewhat like that of a child who cuts out dresses for her paper dolls.

In contrast to the conventional and purely decorative treatment of the draperies, a distinct trend towards naturalism is evident in the heads. These funny little pop-eyed ladies—some with pug noses, some with sharp chins or bulging foreheads—show the effort to portray the features of living people instead of the generalized types of earlier styles. In the later half of the fourteenth century this realistic tendency had spread pretty thoroughly over the whole art of Europe, flourishing even in Italy alongside of the symbolical and imaginative tradition left by the great masters of a couple of generations before. A vigorous naturalism, sometimes combined with a mystical expression, sometimes poignantly or naïvely sentimental, was

<sup>1</sup>Tempera on wood: height, 37 $\frac{1}{2}$  in.; width, 30 $\frac{1}{2}$  in. Gallery 33.

the prominent trait of this epoch alike in Flanders, France, Germany, and Italy. National limits in art then tended to lose their large distinctions. It was a time that resembled our own as far as the prevalence of one general style was concerned.

Though its forms have analogies with many widely separated works, there appears to be small doubt that the painter of the Saint Ursula was a Venetian or from the surrounding country. Heads with characteristics and features similar to those of Saint Ursula and her Virgins occur in Burgundian and Flemish productions, and particularly in the pictures done somewhat later than our panel in Cologne by Stephan Lochner and his school, but the picture as a whole appears to fit better into the Venetian group than elsewhere. Oswald Sirèn published it in the *Burlington Magazine* (Vol. XXXIX, 1921, page 169) and there ascribes it definitely to Guariento, a Paduan who lived until about 1378 and worked in 1365 in the Ducal Palace in Venice. He compares the heads, with their "round faces, pointed noses, and side glancing eyes" to the angels in Guariento's frescoes of the Life of Pope Alexander III and to his small panels of the Virgin and Child with the Evangelist and Angels in the Padua Museum. To one who judges from photographs, aided only by uncertain memory, the similarity of these to the Saint Ursula may not be altogether convincing. More plausible at this distance seems the suggestion of Lionello Venturi, quoted by R. Langton Douglas, that the author might be Niccolò di Maestro Pietro or some painter close to him. Niccolò's Madonna in the Venice Academy (dated 1394) shows considerable connection with our panel, at least as far as form is concerned.

These old craftsmen were little preoccupied with their importance to posterity! Our artist, for instance, failed altogether to foresee that in five hundred years or so, on account of his omission suitably to inscribe his picture, museum curators would be bothering about his name and dates. But he was solicitous about his subject and so, that there might be no mistake, or perhaps indeed because it would look so handsome,

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he printed in gothic letters SANTA URSULA across the background.<sup>2</sup> For further enlightenment he made two of the Virgins, one on either side of Saint Ursula, hold staffs with pilgrims' banners, white with red crosses, to signify the famous pilgrimage to Rome; its fatal end is suggested by the martyrs' palms which two others of

must wear a crown and costly garments such as befit a princess of Brittany; the maidens must show by their lovely gowns as well as by their arch and happy faces that they have won celestial bliss! The scene takes place in Heaven, of course. Saint Ursula sits with hands outstretched, protecting or welcoming her votaries. There



SAIN T URSULA  
VENETIAN SCHOOL, ABOUT 1400

the maidens carry. The story delighted the whole Middle Ages. Our artist counted on the spectators themselves to furnish the details of the narrative which every one knew as well as, or better than, our children know The Three Bears or Jack and the Bean Stalk. All he has done is to make the personages as beautiful as he knew how, and recognizable. Saint Ursula

were eleven thousand virgins, her companions, but in the picture they are reduced to the less embarrassing number of twelve. The figures appear as in a *tableau vivant*—in one of those sacred representations of which that epoch was so fond. Indeed, one can imagine that the picture may have been suggested by an actual spectacle arranged by some religious association in honor of their patroness, in which the holy people were figured by the young girls of their families in gala dresses.

B. B.

<sup>2</sup>Other inscriptions are Ave Maria Gratia Plena on Saint Ursula's girdle, and amo repeated in the pattern on the dress of the maiden to the left.

## ITALIAN RENAISSANCE PRINTS

AMONG European prints it would be hard to find a group more fundamentally different from those of the later half of the nineteenth century, which is to say from the prints with which we are most familiar, than those made in Italy at the end of the fifteenth and through the sixteenth century. Even the engravings of such a primitive German as the Master E. S. have more in common with many modern etchings than the prints of Mantegna or those of Marc Antonio. And the reason is quite simply that the ordered "classical" mood has never really conquered in German- and English-speaking countries, and has for the time being been somewhat eclipsed in France.

It is because of this that the present exhibition of Italian Renaissance engravings and woodcuts is so provocative of thought; for it raises a great many questions, not only of a purely historical kind, but, even more interesting, of what may for lack of a better phrase be called an aesthetic nature. Here is a group of works of art, made by extremely intelligent and gifted men in a very intellectual way, which for several centuries held Europe's most earnest attention, and yet today they appear to stand somewhat to one side of the line of development and to have peculiarly little in common with any prints that have been made these fifty years last past. Which represent the better attitude, the old Italians or the modern English and French? And why, if the qualities they sought to achieve were ever right, have they been allowed so nearly completely to vanish from the active and the working world?

Of course it is impossible here to make any attempt at solving such problems as these or even to suggest any solutions of them, but that they exist and that they are worthy of closest attention by any one whose attitude towards art is not of the most hedonistic kind may nevertheless be presumed. All that is necessary to start the train of speculation is to set side by side a group of engravings by Marc Antonio, such at random example as the Massacre of the Innocents, the Parnassus, and the Vintage, with any group of etchings

by one of the popular men of the period from 1870 to 1900, as Whistler for instance, and to ask oneself how it can logically be that both of them have been the objects of almost unlimited praise and appreciation, and that each of them has been solemnly declared to be all that is most wonderful in artistry.

For oneself one is glad, under the circumstances, that it is not necessary either to express an opinion or to take sides in any discussion, but while keeping clear of any entanglement, one must admit that it would be fun to hear the matter well and ably threshed out. For the time being it is only requisite to call attention, as best one may, to some of the major characteristics of this old work—a thing which unfortunately can only be done rather indirectly.

In the first place it is to be admitted that much of the Italian Renaissance work is technically poor enough. Even the great Marc Antonio, whose euphonious name for more than three centuries symbolized all that was best and noblest in engraving, was anything but an impeccable craftsman, many another subsequent man being infinitely subtler and more skilful in his use of the graving tools and presenting us with more carefully accurate presentations of Raphael's paintings. Bartsch, and surely none was a greater authority, found no difficulty in saying flatly of Mantegna that he was a poor engraver, while the work to be seen in such earlier prints as the Tarocchi Cards and the Sibyls is on its face the product of little-tutored hands.

Not only did they fail upon the mere technical side but they committed what was an even more heinous crime in the eyes of the late nineteenth century, they had subject matter of a kind which can only be described, in one of the deprecatory words of our modern art vocabulary, as being literary. Not content with depicting the sacred story and the prophets and sibyls, they took great pleasure in such things as Hercules and Antaeus, a Battle of Sea Gods, or Apollo teaching Music to the Muses. There is even a view of Parnassus with all its gods and goddesses in as balanced array as the characters in the old comedy at the

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final curtain. In neither the 'seventies or 'eighties of the last century nor at any time since have such things been done by any self-respecting makers of prints, for they had learned and they proclaimed aloud that landscapes and street views and architecture and posing models were of much greater artistic importance. But the odd

is so important that it alone has charm, even outside the realm of painting. To read is to praise this description of the Calumny of Apelles as reported by Lucian. . . ." And a little further on, Leone Battista Alberti, for it is he who wrote in this way, said that "Phidias, the perfect artist, had learned from Homer



THE VINTAGE BY MARC ANTONIO

part about this literary obsession of the old Italians was not that they naïvely did not know any better, for they had thought it all out quite deliberately and with much show of logic and intellectual effort. They not only liked it but they enjoined it. One of them, and by no means one of the least intelligent, wrote a treatise upon sculpture and painting, in which he recommended to the maker of pictures the study of the poets and orators, "for if he is well read and abundantly provided with a knowledge of many things he will take no small pleasure in the elegant ordering of an historical composition. The glory of such a thing lies above all in invention. For invention

with what majesty he should by preference represent Jupiter." Its sadly intellectual note is further reinforced by such a sentence as this: "As for myself I believe that neither the first lessons nor any other rule of painting can be grasped by people who are strangers to geometry; and for this reason I affirm that painters should not neglect it under any pretense whatever," and his definition of a picture reads like a mathematical proposition. The note was laid upon invention and upon the scientific consideration of the relations of lines and surfaces and solids, as though pictures were to be worked out as an imaginative mathematician might work out his problem in

descriptive geometry. Certainly, little that is further removed from the sketch or report of the 'eighties and 'nineties can be imagined—a dissimilarity reinforced by another sentence from our author, in which he remarks that "the old painter Demetrius greatly injured his glory" (how different the Italian "glory" from our modern "reputation")! "because he was more zealous in catching resemblances than in attaining beauty." In another place he says, "Zeuxis was accustomed to offer his works as presents, for, as he said, no sum could repay him for them. In fact, he thought no price could satisfy the man who, in painting or sculpting living beings, considered himself as a god among mortals"—an approving citation and explanation which show, among other more important things, that the artist's good opinion of his calling is by no means of wholly recent growth.

Thus, dry reading as he is, Alberti is still very interesting, not only for what he says but for what he does not say. An extraordinary amount of the time and energy of modern picture makers of all kinds has been devoted to subject matters which Alberti ignored, such for example as landscape and urban views and still life. While there have always been a small number of painters who have depicted the human figure in action, the accepted modern print makers have so avoided it that Forain's command over gesture comes as a shock to many people whose idea of a fine print is a landscape, a portrait, or a piece of architecture. Even genre, the depiction of manners and customs, has since the middle of the last century ceased to attract the "serious" etchers and lithographers, and no print maker since Jean François Millet has attempted heroic treatment of the figure. But when Alberti talks of the making of pictures, he takes it for granted that it means the portrayal of human figures in action and with gestures implying states of mind. "It is therefore necessary that the movements of the body should be perfectly known by the painter, and it is in nature that he must carefully study them. Only this is a very difficult thing, because the infinite movements of the soul cause

those of the body to vary equally . . . This is why, in these matters, it is necessary to consult nature, and always to imitate in the first place its most fugitive aspects. But he must paint, in preference to that which strikes only the eyes, that which makes an impression on the soul." It is very odd, this emphasis upon the soul, for we were brought up, so little a while ago, to bend our energies upon values, and it is well, therefore, to notice that Alberti was not alone in this, because his thought was summed up in even more pointed fashion by a yet greater than he. In Leonardo da Vinci's treatise on painting occurs the following statement of the painter's purpose, "A good painter has two chief objects to paint, man and the intention of his soul, the former is easy the latter hard, because," and here follows a reason as simple as it is level-headed, "he has to represent it by the attitudes and movements of the limbs." As one thinks about it, it was a very different scheme from that of the modern who paints human beings as though they were cabbages and cabbages as though they were human beings.

Taking this as what the Italians thought picture making should be, let us turn for a moment to what they thought it should not be. And here, again, we are lucky in having a statement from the mouth of one of the greatest of them all, because in the conversation between Michelangelo and the Marchioness, as reported by Francesco da Hollanda, he says: "The painting of Flanders, Madame, . . . will generally satisfy any devout person more than the painting of Italy, which will never cause him to drop a single tear, but that of Flanders will cause him to shed many; this is not owing to the vigour and goodness of that painting, but to the goodness of such devout person; women will like it, especially very old ones, or very young ones. It will please likewise friars and nuns, and also some noble persons who have no ear for true harmony. They paint in Flanders only to deceive the external eye, things that gladden you and of which you cannot speak ill, and saints and prophets. Their painting is of stuff, bricks and mortar, the grass of the fields, the shadows of trees, and

bridges and rivers which they call landscapes, and little figures here and there; and all this, although it may appear good to some eyes, is in truth done without reasonableness or art, without symmetry or proportion, without care in selecting or rejecting, and finally without any substance or verve, and in spite of all this, painting in some other parts is worse than it is in Flanders."

It is not impossible that men who thought

not have maintained that pictorial invention (or as we should say imagination) is only possible to one working within the closed group of logical postulates underlying pictorial treatment of an abstract and wholly "literary" subject matter. One may also surmise that they would have maintained imagination to be impossible in any scheme which is thrown back upon mere things as seen, with the consequent necessity of so rendering them that, when



THE ENTOMBMENT BY ANDREA MANTEGNA

like this would have placed most of our modern pictures, both paintings and prints, with what they called "the painting of Flanders," a species of pictures liked because the things reported in them were liked ("things that gladden you and of which you cannot speak ill. . . . which they call landscapes"), and in which it is difficult to find any purely intellectual invention as distinct from an appreciation or love of the things portrayed and of the medium in which they are represented. Thinking these things over, we are led to speculate whether the modern battle cry of "no literary subject matter" might not have impressed the Italians as being wholly anti-intellectual, and whether they might

portrayed, they shall have verisimilitude rather than intellectual reasonableness. It is the difference between starting from a series of hypotheses and proceeding in the abstract, or of starting in the concrete and working toward an hypothesis—a difference much like that existing between, let us say, geometry and one of the so-called natural sciences. The geometer by limiting himself to his little group of axioms is able to work in the abstract where the only limitation on the development of his theme is that imposed by his own lack of imagination. The scientist, working with millions of facts, has to spend his time in recognizing and tabulating facts, and in trying to produce some hypothesis which

will cover them. For the geometer, working at his fiction within his limited set of artificial definitions, facts do not exist—merely certain simple rules of conduct; for the scientist, there are not only rules of conduct but facts—and a fact unknown or overlooked can destroy the labor of a lifetime. And thus so long as it can stub its toe upon a fact, pure thought, invention, or imagination, whichever one may choose to call it, has leaden feet and a halting gait; but provide a good rule of conduct and take away all facts and the empyrean may be scaled before breakfast. (The attention of any one who would query whether emotion is not denied to thought based on artificial definitions and working in abstract terms, may be directed to the *Pathétique* or the Ninth Symphony, which alone would seem to provide sufficient answer.)

Doubtless this has been a long and more than possibly a troublesome speculation, but none the less it would seem to have its bearings upon the odd fact that the most famous and widely admired of all pictures by an Impressionist painter, Manet's *De-*

*jeuner sur l'herbe*, is neither more nor less than a direct steal of the three figures in the lower right-hand corner of Marc Antonio's Judgment of Paris. And one might say, were one asked, that one little fact like this proved any number of things.

Thus, had one shortly to sum up the difference between these Italian Renaissance prints and those made since 1860 or thereabouts, one would probably not be far wrong in saying that the earlier group were pure fictions ("Once upon a time there was a man. . . ."), while the modern group are imitations of fact ("About six o'clock on the morning of September 15, 1840, the steamer Ville-de-Montereau, ready to start, was sending forth great clouds of smoke in front of the Quai Saint-Bernard"). Were a personal opinion to be ventured, it would be that both imagination and the angels are arrayed on the side of pure fiction, as well as the abiding affections of men, and that *in principio erat verbum* is still true in more ways than one.

W. M. L., JR.

## RECENT ACCESSIONS

A CARVED WOOD DOOR FROM TURKESTAN. There is now on exhibition in Gallery E 14 a richly carved wood door of the fifteenth or early sixteenth century, which was purchased by the Museum at the recent sale of the Lamm Collection. The door, which is one leaf of a double door, was acquired in 1894 by Dr. F. R. Martin from the inn at Kokand in Ferghana, Turkestan. Dr. Martin, who describes his purchase in a monograph published in 1897,<sup>1</sup> relates that, noting in the courtyard of the inn the leaf of an elaborately carved door, he endeavored to buy it, but found that it had already been promised to another buyer. The owner, however, volunteered the information that

<sup>1</sup>F. R. Martin, *Thüren aus Turkestan*, 1897. See also Diez, *Die Kunst der Islamischen Völker*, 1915, p. 203, fig. 284.

the other leaf of this door had not been used in the courtyard, owing to its poor condition, and that Dr. Martin would find it on the flat roof of the house, where it had been for years, exposed to all the inclemencies of the weather. Fortunately the injuries amounted to little, and the door was bought by Dr. Martin, from whose collection it passed into the possession of C. R. Lamm of Näsby Castle, Sweden.

In Dr. Martin's opinion the door<sup>2</sup> is too large and too heavy to have been used in one of the small Turkestan houses. It came presumably from a mosque or, more probably, from some large palace, as mosque doors are usually ornamented with inscriptions which do not occur on the Kokand door. Both leaves at some time

<sup>2</sup>Height, 80 $\frac{1}{2}$  inches; width, 30 inches; thickness, 2 $\frac{1}{2}$  inches. The material is walnut.

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have been cut down so that the lower part of the decoration is incomplete, but evidently the design did not include inscriptions. Dr. Martin believes that the door was made originally for a palace in Samarkand, whence it was probably removed in the eighteenth or early nineteenth century, at which time the backs of the two leaves, originally uncarved, were decorated with paneled ornament in low relief.

Vastly superior in quality is the carving on the front. The central panel, carved

**TWO FLEMISH RELIEFS.** Two marble reliefs<sup>1</sup> of Flemish origin, dating from the beginning of the fifteenth century, have been purchased recently by the Museum. They are evidently by the same hand as a similar relief, slightly larger in scale, acquired last year, and all have been installed in the mediaeval room, second floor of Wing J.

Owing to the difference in scale between the newly acquired reliefs and the one already in the possession of the Museum,



FLEMISH RELIEFS, BEGINNING OF THE XV CENTURY

in deep relief with leaves and floral sprays radiating from palmette motives in a formal interlacing pattern, is framed by intricate border designs of similar character, but in much lower relief. There is evidence that the door was originally painted; traces remain to show that the background was blue, against which the pattern stood out in red, green, brown, and gold. In beauty of design as in delicacy of execution, this door is one of the finest known. It is doubtless of Turkoman origin, and the character of the ornament, which shows both Persian and Turkish influences, indicates a date in the fifteenth or possibly early sixteenth century.

J. B.

it would appear that despite their obvious stylistic connection they did not originally form a part of the same monument or of the same iconographic series. These small groups of figures probably formed a part of a reredos, as may be seen in Flemish examples of the Gothic period. The armor worn by the men depicted on the reliefs would date from about 1400, at which time the production of small sculpture was of great popularity in the Netherlands. Monumental decoration was always less sumptuous and imposing in these provinces than in France, and in the late Middle Ages tended to become picturesque and anecd-

<sup>1</sup>Measuring 16 in. in height, 12½ in. in width, 15¼ in. in height, 13½ in. in width respectively.

dotic. This style was a curious admixture of French fourteenth-century mannerism and that new realism which preceded the Burgundian movement, characterized by restraint, sometimes approaching dryness, "une sculpture bourgeoise."

The two reliefs recently purchased represent four scenes from the Invention of the Cross, as related in the Golden Legend. The portion of the story which has to do with the incidents here depicted runs thus: Constantine, the son of Constantine the Great, remembering his father's victory due to the sign of the cross in the heavens, sent Saint Helena to find the Holy Cross. She was told that only one man knew where it could be found and that man, Judas, dare not tell. Through torture the secret was forced from him, and when Judas came to the place where the cross lay buried, the earth moved and the air was filled with perfume so that he smote his hands for joy. Thereupon he made ready to dig and discovered three crosses. These scenes are depicted in reverse order on the first of the reliefs. On the second are shown the trial of the crosses by which the True Cross was discovered by laying it on the corpse of a young man who was thereby resurrected, and the baptizing of Judas, subsequently named Quiriacus, afterwards Bishop of Jerusalem. Helena is present with her knights as a background to these scenes, and in the resurrection scene the youth in armor beside her probably represents Constantine. The story is illustrated with a good deal of vivacity against this background of armed men and burghers; the actors are individualized to a certain extent, although the type of Judas recurs in one of the principal figures in the larger relief. The drapery is treated in simple, sweeping folds; the arrangement as a whole is monumental in spite of the smallness of scale.

H. S.

**TWO ITALIAN EMPIRE PANELS.** In the panels by Lancret, described in the March BULLETIN, we saw how far the designers of the early eighteenth century had digressed from the type of their sixteenth-century predecessors. A little less than a century

later the three hundred year cycle was completed and the designers of the Empire turned directly to classic sources, reviving motives and compositions remarkably similar to those used by the artists of the High Renaissance. This close resemblance was worn with a marked difference, however. The sixteenth-century designers were seemingly less anxious to reproduce their inspiration than to utilize it in the furthering of their own decorative conception. Those of the early nineteenth had to serve archaeology, their newly created mistress. They were over-self-conscious and lacked a spontaneity and freshness which even the genius of Percier and Fontaine could neither supply nor replace. This is the reason that the most thoroughly learned and sophisticated designs of the period have a tired quality which more provincial productions frequently avoided, Empire decoration often being more pleasing as it is more naïve.

Two arabesque panels, embroidered with silk and metal on a satin ground, dating from this period (about 1810), have just been purchased by the Museum.<sup>1</sup> Though made probably in northern Italy, they show a "Pompeian" style very close to the contemporary French work of Percier and Fontaine, the decorative dictators of the Napoleonic régime. The composition of these panels is rather more crowded than strict archaeology would allow and there is a certain freedom in the scale and treatment of the motive which announces a provincial origin and also gives the scheme a certain piquancy.

The panels were probably used as wall decorations, two others of the same series being known. In France such a pattern would have been carried out with a brush rather than with the needle, and consequently have gained in precision but certainly lost in warmth of texture. The colors used have undoubtedly faded during its hundred years of life. The silver thread, which originally must have given a singularly brilliant effect, is now a dark gray, thus rather reversing the original scheme of values. Soft greens and blues, very sub-

<sup>1</sup>Acc. No. 23.82.1,2. H. 8 ft. 1 in., W. 2 ft. 8 in.

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dued reds and neutral yellows are given every chance by the light cream ground. But as in almost all the work of the period, the color is not one of the most satisfactory elements in the design. Great care has been taken, however, in the modeling of the figures and the architecture, a rather difficult feat considering the limitations of needlework. A chain stitch and a long and short satin stitch are used, the latter appearing whenever a particularly soft effect was required.

The composition of the two panels is very similar. One has a bird of paradise instead of a peacock as a crowning feature, the treatment of the pavilion being also somewhat different. It is interesting to see how this central pavilion, which in the eighteenth-century panels had become a fantasy of trellis-work, again reverted to the structural possibilities of the elongated Pompeian order, and the dancing nymphs and dainty shepherdesses yielded place to a strictly symmetrical classic genius. One

panel evidently represents the arts and sciences, having for its central figure a statue of Minerva surrounded by attributes of various sorts and flanked by trophies of music and the drama. The other has for its focus an image of Ceres surrounded with the implements and fruits of agriculture. Strict accuracy of iconography was evidently not aimed at, as the bird of Juno has no legitimate connection with the goddess of wisdom though it appears at the head of the panel almost as large as life; but such inconsistencies add to rather than detract from the vitality of the design. In any case, the gorgeous bird with its splendid fan tail is by far the most handsome part of the composition. One feels it is rather Minerva and her attributes that need justification.

Like their predecessors of the eighteenth century, these panels need their proper setting. Out of it, it is difficult either to explain or appreciate them adequately.

M. R. R.

## NOTES

THE MUSEUM welcomes back its President, Robert W. de Forest, and Mrs. de Forest, who have recently returned from a cruise around the world on the S. S. *Samaria*, during which they visited the members of the Museum's Egyptian Expedition at Luxor and the Tomb of Tutankhamen, passed through the Suez Canal, and visited India, China, and Japan, as well as Java, Sumatra, the Philippines, and Honolulu.

CHANGES OF ADDRESS. In order to facilitate the prompt delivery of mail, the Museum members are earnestly requested to send notification of change of address to the Secretary.

ERRATUM. On page 122 of the May BULLETIN in the second column the sentence should read, "Starting therefore with figure 3, the named chest, as the key, then figure 11, figure 12, and figure 1, in the order named, we have the sequence leading up to the Connecticut type chest."

TWO BOYS IN OLD EGYPT. Under this title Miss Howe has told a story for the boys and girls in the Children's Bulletin of May, 1923.<sup>1</sup> Real boys they are who lived in Egypt four thousand years ago; and though much in the story is imaginary, it has a background of truth and is intended to create interest in the letters from Hekanakht to his family and the models found in the tomb of Mehenkwetra, which are among the most fascinating objects for old or young in the Egyptian collection of the Museum.

MEMBERSHIP. At a meeting of the Board of Trustees, held May 28, 1923, the following persons, having qualified, were elected in their respective classes:

HONORARY FELLOW FOR LIFE, Dr. John C. Ferguson.

FELLOW IN PERPETUITY, Mrs. Margaret G. Higginson.

FELLOW FOR LIFE, William Halls, Jr.

<sup>1</sup>Price, 25 cents.

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CONTRIBUTING MEMBER, Madame Elsa Garnham.

FELLOWSHIP MEMBERS, James W. Ellsworth, Mrs. C. D. Prell.

SUSTAINING MEMBERS, Mrs. George Barr Baker, Mrs. John Campbell, Mrs. William M. Cannon, Mrs. Herman Dierks, Mrs. Edward L. Doheny, Thomas T. Gaunt, Mrs. Douglas Gibbons, Mrs. S. M. Goldberg, Mrs. Stanton Griffis, Mrs. James B. Haggin, Mrs. Harry L. Hamlin, Lyman P. Hammond, Mrs. G. Anderson Hawley, Mrs. Celeste de L. Heckscher, Mrs. Henry Gilbert Holt, Mrs. Frederick Johnson, Mrs. Harry J. King, Mrs. William F. Kingston, Mrs. Samuel Knox, Mrs. Ivy L. Lee, Mrs. J. Widman Lee, Jr., Mrs. Samuel Levy, Mrs. Reginald N. Lewis, Mrs. H. P. Loveman, Mrs. J. D. Lyon, Mrs. Louis De B. Moore, Benjamin Mordecai, Leigh M. Pearsall, William E. Rudge, Mrs. William S. Sinclair, Mrs. Gerard Swope.

ANNUAL MEMBERS were elected to the number of 219.

TWENTY-FIVE YEARS OF PROGRESS. In connection with the Silver Jubilee Exposition of Greater New York at the Grand Central Palace, the Museum is showing by photographs, posters, publications, and representative material from its lending collections what the Museum now stands for in the community as an educational institution for civic service. For those who wish to trace the growth of the Museum through the years, the Museum will be glad to send upon request two publications issued at the time of its Fiftieth Anniversary, and entitled respectively *A Review of Fifty Years' Development* and *The Fiftieth Anniversary Celebration*. The Annual Report for 1922 will also be sent any one asking for it.

THE PUBLIC SCHOOLS IN THE MUSEUM. The educational activities at the Museum during recent months have included a series of talks by Ethelwyn C. Bradish for the pupil teachers of The New York Training School for Teachers. The aim of this course has been to show the pupil teachers the numberless ways in which they can use the Museum material to stimulate their

pupils in their study, and especially to vitalize their own teaching of history, English, the languages, and the sciences, by increasing their appreciation of the usefulness of the collections and of beauty. Every fourth meeting a demonstration lesson has been given by the Instructor to a group of pupils from the Model School of The New York Training School. Material studied in the three previous conferences was used in these lessons.

The educational work with the High Schools has taken on greater significance as more teachers require Museum visits as a part of school work and the contacts between the Museum and High School classes increase to include a greater range of subjects. The variety of methods adopted by different departments of the High Schools for giving credit for the study under the direction of the Museum Instructor have suggested several possibilities for encouraging teachers to further this form of outside study.

Recently a summary of the reports received from some of the history, English, Latin, and modern language departments of nine New York public High Schools was sent to teachers, in order to acquaint them with methods in use in other schools. Six of these schools have been able to allow classes to visit the Museum during school time, the most desirable arrangement, but one rarely possible, because of their distances from the Museum and because of their complex schedules. The most usual plan is to substitute the visit for certain required preparation. Some teachers plan visits to take the place of the preparation required for the class lesson of the following day, but a number of schools give the study higher valuation by crediting it as a substitute for part of the supplementary reading required of history and English classes. In the history department of two schools the Museum study may be selected as subjects for special reports made in class. In other instances visits are encouraged by giving extra credit on the final mark of the term when adequate reports have been made on a series of visits.

It is the development of this kind of school policy that is creating more organ-

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cially to history, sciences, of the beauty, stration sector to a school of Material differences

The High significance visits as objects be classes of sub- pected by Schools under the or have encouraged of out-

arts re- English, ments schools. schools. to allow school out, but distance of their plan is required visits to required city, but higher state for required the his- Mu- ts for er in- giving term made on

and of organ-

awakened enjoyment in them, and the correlation which is possible with school studies.



THE METROPOLITAN MUSEUM OF ART TWENTY-FIVE YEARS AGO

In connection with the Elementary and Junior High Schools, there has been the most kindly interest and coöperation on the

It has been stated before that classes come at regularly scheduled times to correlate their school studies with Museum



THE METROPOLITAN MUSEUM OF ART TODAY

part of the school officials. Superintendents, principals, and teachers see the benefit the children derive from their contact with the objects in the Museum, their

study. This contact has been enlarged by means of talks in class rooms followed by lantern slides and by study in the galleries afterwards.

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Significant of the value of the public story-hours from the school point of view is the recognition of their aid in making school work more vital and concrete, and the countries and people studied more vivid. Best of all, the learning how to see beauty through the stories, illustrative slides, and objects in the galleries has more and more brought an enjoyment of it which is evidenced in many ways, according to the accounts of teachers and mothers. More school authorities—superintendents, principals, art supervisors, and teachers—have visited the story-hours than ever before, and more teachers with classes. Evidence of the interest of the school authorities is the fact that on June 4 in the Museum Lecture Hall a certificate signed by Dr. James Lee and Robert J. Frost, District Superintendents, and Miss Chandler was given to all pupils in the Tenth and Eleventh Districts who attended fifteen or

more story-hours during the past season from October to May.

The development of the special story-hours for crippled children into additional story-hours for helpless children is of unmeasured worth because of the happiness each visit brings to the children. To them a visit to the Museum is an event.

One of the most significant developments of the year with regard to work with Elementary and Junior High Schools is the credit given by the Board of Education to the course for teachers, through the coöperation of Frank H. Collins, Director of Drawing in the Elementary Schools. The number of meetings has grown to two a month, one for the galleries and one for the lecture hall. The circulating sets of slides are shown and the talk given again in over ninety schools. Also through Mr. Collins, a course in Picture Study is being adopted in the schools.

ANTI  
(W)

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(F)

(Fl)

ARMS  
(W)

CERA

COSTU

(W)

(W)

(W)

GLASS

(Wi)

(Wi)

JEWEL  
(Wi)

META  
(Fl)

(Wi)

\*No

## LIST OF ACCESSIONS AND LOANS

MAY, 1923

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Wing J, Room 2)	Fragments (35), terracotta, Greek, 3000–100 B. C. ....	Gift of Miss Gisela M. A. Richter.
(Wing J, Room 2)	Fragments (24) of vases from the Amykleion, Laconia, geometric period (X–VIII cent. B. C.) ....	Gift of A. J. B. Wace.
(Floor I, Room 10)	Arretine mould, terracotta, Roman, abt. 40 B. C.–60 A. D. ....	Purchase.
(Floor I, Room 10)	Bronze chain, Roman ....	Gift of Dr. Bashford Dean.
	*Marble columns (2) with bases, Roman....	Gift of Maitland F. Griggs.
ARMS AND ARMOR (Wing H, Room 9)	Coins (4), gold and silver, showing armor, French and German, XIV–XVII cent. ....	Gift of Dr. Bashford Dean.
	*Pikes (4), made by the Confederate Army, American, 1861–1865. ....	Gift of Mrs. Jameson Gardner.
CERAMICS	*Statuette, Lavender Girl, by Charles Vyse, English, modern; vase, by P. Nordstrom, with bronze mounts by G. Thystrup; statuette groups (2), Faun and Nymph, Fairy Tale; statuette, Weeping Faun; vase with figures, by Gerhard Henning—Danish, modern. ....	Purchase.
COSTUMES	*Lady's chemise, Danish, late XVIII–early XIX cent. ....	Purchase.
(Wing H, Basement)	Doll, American, 1820–1830. ....	Gift of Mrs. Luke Vincent Lockwood.
(Wing H, Room 20)	*Shawls (2), cashmere, Indian, first half of XIX cent. ....	Gift of H. deB. Parsons.
(Wing H, Room 20)	Blouses (4), embroidered, Rumanian (Banat), early XIX cent. ....	Gift of Mrs. Morris Hawkes.
	Embroidered costume of four pieces; embroidered costume of three pieces; pair of leather shoes, Rumanian, late XIX cent. ....	Gift of Mrs. Edith W. Knowles.
GLASS	*Goblet, Arabic glass, XIV cent. ....	Gift of Mr. & Mrs. V. Everit Macy.
(Wing H, Basement)	Hanging light, emerald green Stiegel glass, American, XVIII cent. ....	Gift of Mrs. John Insley Blair.
(Wing H, Basement)	Bellows, red glass, white striped, American, XIX cent. ....	Gift of John Hutchinson.
JEWELRY (Wing H, Room 22)	Gold necklace, made by Miss Koehler, American, modern. ....	Gift of Mrs. Alexander Tison.
METALWORK (Floor II, Room 22)	Silver gravy spoon, maker, Hurd, Boston, Mass., 1702–1758; silver jug with cover, maker, William Homes, 1717–1783—American. ....	
(Wing E, Room 11)	Bronze water sprinkler, Corean, Korai period (918–1392 A. D.); *chandeliers (2), iron and wood, American, third quarter of XVIII cent. ....	Gift of Edward Robinson.
		Purchase.

\*Not yet placed on Exhibition.

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CLASS	OBJECT	SOURCE
PAININGS.....	*Landscape, T'ang Castle amidst Rocks and Fir Trees, attributed to Chao Chien-Li, Chinese, Sung dyn. (960-1280) .....	Gift of Dr. Vladimir G. Simkhovitch.
	*Ceiling painting, by Giovanni Battista Tiepolo, Italian (Venetian), 1696-1770.	Anonymous gift in memory of Oliver H. Payne.
	*Flowers, by Charles Demuth; portrait of Mme. Adèle, by Robert Vonnoh, American, contemporary.....	Purchase.
PRINTS, ENGRAVINGS, ETC.....	*Engraving: View of Union Cut and Plain Flint Glass Works, American, XIX cent.	Gift of John Hutchinson.
REPRODUCTIONS.....	*Mirror support and bronze statuettes (6), reproductions of bronzes in the Antiquarium of Munich, modern.....	Purchase.
SCULPTURE..... (Wing E, Room 11)  (Floor II, Room 9)	Stone stele, Buddha and Bodhisattvas, Chinese, Wei period (386-557 A. D.)...	Gift of Mrs. Edward S. Harkness.
	*Part of a church portal, in stone, Romanesque, late XII-early XIII cent.; bronze statuettes (3); Diane, by Edward McCartan; Philomela, by John Gregory; Slavonic Dance, by Harriet W. Frishmuth—American, contemporary.....	Purchase.
TEXTILES..... (Wing H, Room 20) (Wing H, Room 20)  (Wing H, Room 20) (Wing H, Room 20)	Strip of woven linen, Egyptian, X-XII cent..... Lappets (2), bobbin lace, Flemish, early XVIII cent..... Deep flounce, needlepoint lace, Belgian (Brussels), middle of XIX cent..... Trimming for an alb, Italian (Sicilian), early XIX cent.....	Gift of Vitali Madjar. Gift of Mrs. W. Lee Ward. Gift of Mrs. Anson Beard. Gift of Mrs. Luke Vincent Lockwood.
	*Sample of printed linen made by Ferier Bianchini and designed by Raoul Dufy.	Purchase.
WOODWORK AND FURNITURE.....	*Dutch kas, painted, from the Hewlett House, Woodbury, L. I., American, XVIII cent.....	Gift of Miss Sarah Elizabeth Jones.
CERAMICS..... (Wing H, Rooms 15-16)  (Wing H, Rooms 15-16)	Plates (5), butter-dish with cover and stand, creamer, jug, and bowls (3), XVIII-XIX cent..... Porcelain groups (2), figures (2), candelabra (4), candlesticks (3), and sauce-boat, Chelsea ware, XVIII cent.; teapots (3), salt glaze ware, XVIII cent.; pitchers (3), bowls (2), and jardinière, lustre ware; jug, Chinese Lowestoft, XIX cent.—English.....	Lent by Mrs. Francis P. Garvan.
METALWORK..... (Wing H, Room 13)	Silver sauce-boats (2); silver thimble case —English, XVIII cent.....	Lent by Mrs. Francis P. Garvan.
	*Not yet placed on Exhibition.	Lent by Miss Margaret M. Sill.

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CLASS	OBJECT	SOURCE
PAINTINGS.....	*Paintings (4), on silk, by Tosa School, Japanese, XVII cent.....	Lent by Mrs. J. T. Linzee.
(Floor II, Room 16)	Portrait of John Jay, by Gilbert Stuart, American, 1755-1828.....	Lent by Peter Augustus Jay.
(Floor II, Room 12)	Portrait of Joe Evans, by Alfred Q. Col- lins, American, 1855-1903.....	Lent by The Art Students' League.
SCULPTURE.....	Silver-plated white metal horse, Chinese, Ch'in period (250 B. C.).....	Lent by Mrs. William H. Moore.
TEXTILES.....	Fragment of tapestry weave, Egyptian, XIII cent.....	Lent by V. Everit Macy.
(Wing H, Room 20)	Flounce, Point de France lace, French, early XVIII cent. ....	Lent by Richard C. Green- leaf.
(Wing H, Room 20)	Needlepoint lace flounce, French, early XVIII cent.....	Lent by Mrs. Morris Hawkes.
(Wing H, Room 18)	*Cuffs (2), pieces (5), and strips (3), needlepoint lace, Russian, XIX cent. .	Lent by Mrs. W. Lee Ward.
WOODWORK AND FURNI- TURE.....	Chest with drawers, American, XVII cent.	Lent by Luke Vincent Lock- wood.
(Wing H, Basement)	Coffret, tooled leather, Italian, XVI cent. .	Lent by Mrs. Cadwalader Jones.
(Floor II, Room 6)		

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\*Not yet placed on Exhibition.

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PUB

## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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### ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

### MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

### PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

### PUBLICATIONS

CATALOGUES published by the Museum. PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

### RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half-hour before closing time.

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